

NEW SCENE

MICRO STUDIO SERIES



Vol.1

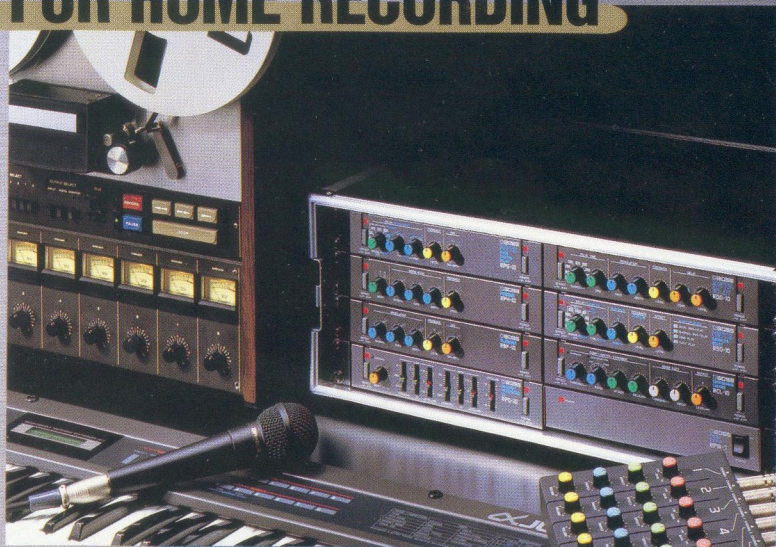
A NEW STYLE IN EFFECT MACHINES

Micro Studio Series

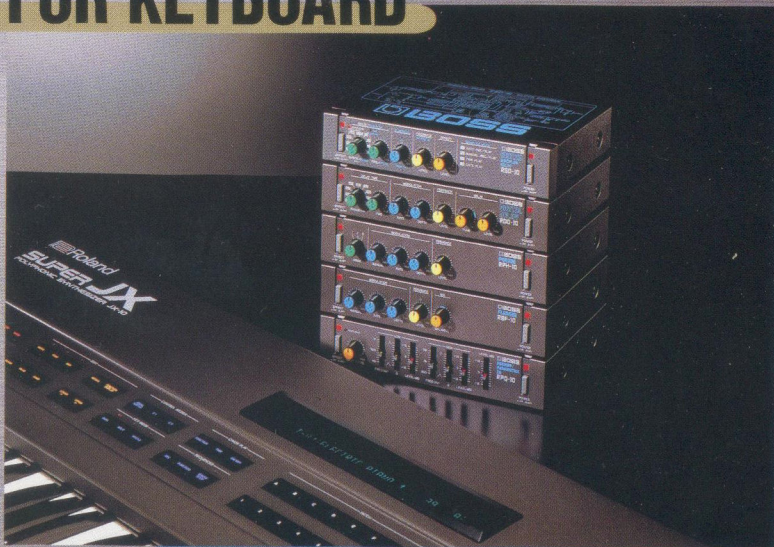
Boss believes that one of the most important requirements for superior effect machines is user flexibility in all aspects.

The Micro Studio Series is a no-compromise solution to fulfill that most important of requirements. Compactly designed in a 1/2 rack size to make the most of flexibility and allow for a variety of settings, the units have the kind of specifications that easily meet professional recording studio standards, as well as incorporating full-range functions to ensure the creation of numerous sound effects. The flexibility these units possess presents the player with a much greater potential for the creation of great sounds. The Micro Studio Series—letting you put together a new music scene.

FOR HOME RECORDING



FOR KEYBOARD



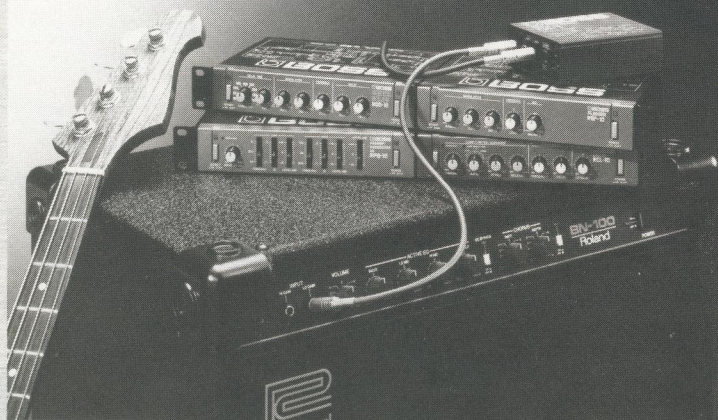
FOR GUITAR



FOR COMPUTER MUSIC



FOR BASS



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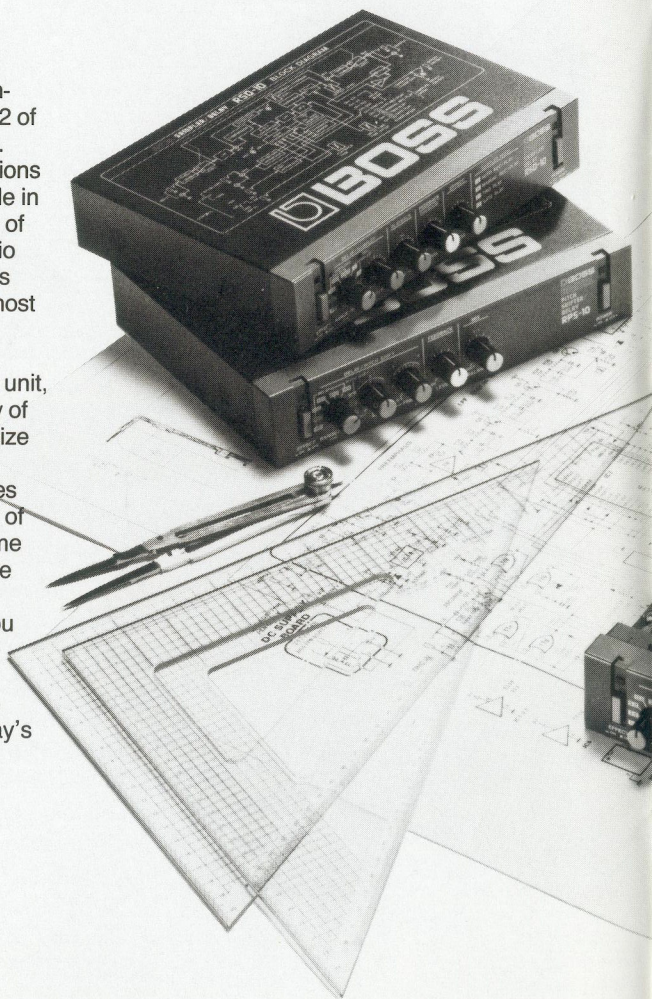
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NEW DIMENSIONS

The new potential of effect machines is realized in a compact size of 218(W) × 44(H)mm.

The Micro Studio Series are compactly sized, taking up exactly 1/2 of a standard rack-mounting space. Even with such compact dimensions however, no sacrifices were made in terms of performance or number of functions. In fact, the Micro Studio Series' outstanding specifications and functions are fully equal to most full-sized effect machines. Boss' original new functions filled with creative ideas are found in every unit, opening up a tremendous variety of sound creations. Their 1/2 rack size design coupled with true cost-effective performance, guarantees nearly a doubling of the potential of creative effects, using up the same space at the same cost of a single conventional effect unit.

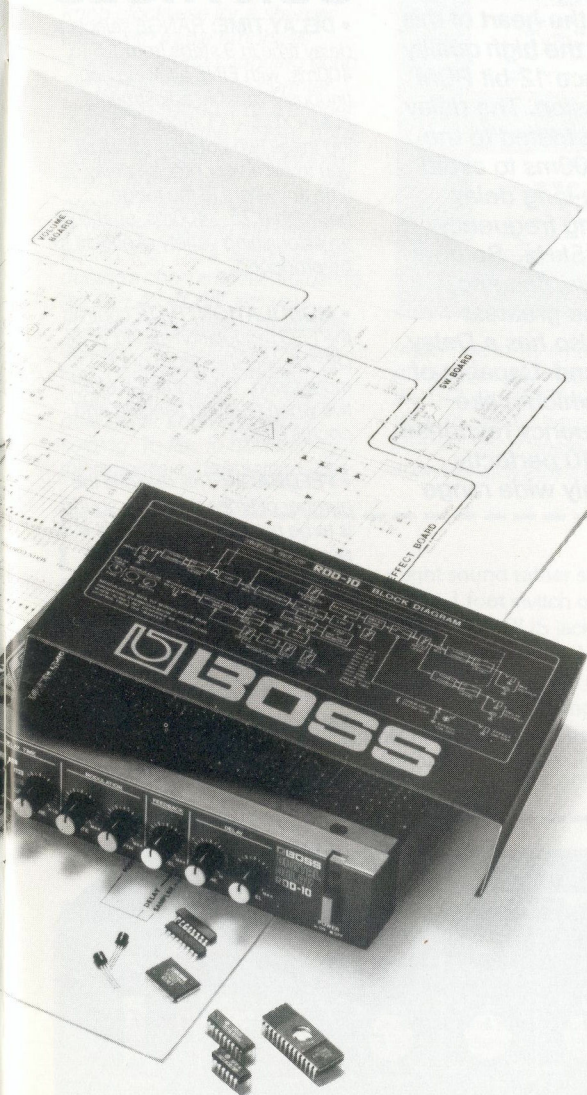
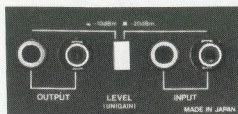
The Micro Studio Series gives you the enjoyment of continuously upgrading an integrated system. Their design and superior performance set new standards in today's effects systems.



NEW SPECIFICATIONS

The new creativity inherent in effect machines is brought about by excellent specifications which eliminate all compromises.

Recent advances in electronics have been rapidly improving the quality of P.A. systems, recording studio equipment, as well as instruments. Designed to meet such current trends, every unit of the Micro Studio Series is built to the highest standards of quality. Their basic performance and functions have also been engineered to conform to the highest possible levels, in keeping with Boss' pursuit of excellence. The Micro Studio Series units therefore have superior frequency responses along with significantly low noise and excellent high fidelity in addition to extended control ranges for expanding the range of your sound creations. There's also enough flexibility built into this series to suit any playing style, and with all kinds of instruments and equipment, as is evident with the array of jacks available, including phone and RCA (pin) input/output jacks. Their superior performance and flexibility set new standards in the signal-processing world.



RDD-10 DIGITAL DELAY

Studio Quality Digital Delay For the Ultimate Refinement of Basic Performances.

Achieving true recording studio-quality sound, the RDD-10 digital delay was specially developed to realize the ultimate in basic performances. At the heart of this machine lies the determining factor for the high quality of sound it delivers—a high-performance 12-bit PCM system plus analog logarithm compression. The delay times for the RDD-10 are purposely restricted to the most practical range between 0.75—400ms to avoid the sacrifice in sound quality that extra-long delay times entail. The result is an outstanding frequency response, perfectly flat all the way to 15kHz. So now you can create sharp, impressive delays, flanging, doubling and chorus effects, all with the greatest sound quality available. The RDD-10 also has a Delay Tone control for subtly varying the sound. Capable of delivering it all—from intense effects which make optimum use of the unit's superior frequency response to an analog-like mild echo, the RDD-10 perfectly matches any instrument to create a truly wide range of sound effects.

CONTROLS

• **DELAY TIME:** RANGE selects a delay time in 9 steps from 1.5 to 400ms, with FINE allowing continuously-variable adjustments over a X0.5—X1 range. Combining these two controls will allow you to set a very precise delay time anywhere in the range between 0.75—400ms, enabling an astonishing variety of effects to be produced.

• **MODULATION:** RATE controls the LFO modulation speed while DEPTH sets the depth of LFO modulation. This control is effective when creating flanging and chorus effects.

• **FEEDBACK:** This decides the number of times the delay sound is to be repeated. If set to the MIN position, a single delay can be obtained.

• **DELAY:** TONE will set the tonal characteristic of the delay sound, from a sharp, biting sound to one that's mild. LEVEL will determine the proportion of direct and delay sound.

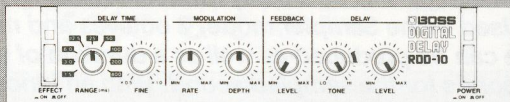


POINT OF PERFORMANCE

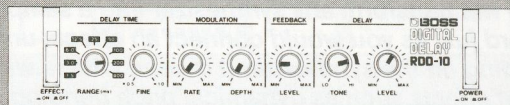
A major feature of the RDD-10 is the built-in DELAY TONE control for creating a tremendous diversity of sounds. Rotate the knob clockwise for a sharper echo effect with treble emphasis.

A softer, natural-sounding echo will be the result of a counter-clockwise setting. For a deeper echo effect, set the DELAY TONE control at a setting slightly lower than a normal setting. This will prevent the delay sound from adversely affecting the direct sound. Fig. 1 is a setting for producing a chorus effect. Adjusting the DELAY TONE lets you increase the range of available sounds. Fig. 2 depicts the setting for creating a long-echo sound that's perfect for single-note guitar and synthesizer soloing. To key to maximizing the potential of this setting is to

1) Chorus-effect setting



2) Long echo setting



match the delay time to the music's tempo, making use of the DELAY TIME FINE control. With an electric bass, the addition of a short single delay of approximately 20ms will produce

the double-tracking effect so favored by Jaco Pastorius. By thickening the sound and making it more metallic, this setting really brings out the best in a chopper playing style.

TRICK & SHOCK

A Uniquely RDD-10 Effect

This might sound rather surprising, but try connecting a DP-2 pedal switch, FS-1 foot switch or a FV-60 volume pedal directly to the MODULATION BUS jack (for the FV-60, use the output jacks). This will allow the RDD-10's delay time to be adjusted or the MODULATION DEPTH control to be switched on/off by operating the pedal. Different settings for the DELAY FINE and MODULATION DEPTH controls will generate variations during pedal operation, a most interesting effect for live performing.



SPECIFICATIONS • PCM System: 12-bit plus analog logarithm compression • Delay Timer Controls: Range (1.5, 3, 6, 12.5, 25, 50, 100, 200, 400ms), Fine ($\times 0.5$ to $\times 1$) • Frequency Response: 20Hz to 15kHz (± 3 dB) Delay, 10Hz to 60kHz (± 3 dB) Direct • Modulation Controls: Rate (0.07Hz to 10Hz), Depth • Feedback Control: Level • Modulation BUS Jack: 1 • Modulation Polarity Switch: 1 • Remote Jack: Effect On/Off • Input Level/Impedance: $-20\text{dBm}/1\text{M}\Omega$, $-10\text{dBm}/47\text{k}\Omega$ • Output Level: -20dBm , -10dBm • Output Load Impedance: Over $10\text{k}\Omega$ • Power Source: 9V DC by PSA series AC Adaptor • Dimensions: 218(W) $\times$ 44(H) $\times$ 169(D) mm (8-9/16" $\times$ 1-3/4" $\times$ 6-11/16") • Weight: 900 g (2 lb.)

RSD-10 DIGITAL SAMPLER/DELAY

Digital Sampler with 2 Octave Plus Range and Controllable Dynamics.

The RSD-10 digital effects unit incorporates a sampling function as well as a delay function in a single body. Used in the Sampler mode, 2 octaves and more of scale can be produced as well as a duration of up to 2 seconds for the sampled sound. With an innovative circuit to control pitch with audio signals in a different manner to both MIDI and CV/GATE, the RSD-10 will transform any synthesizer into a sampling keyboard just as you would connect an effects unit. Depending on the synthesizer it is used with, a wide range of effects such as dynamics, pitch bending, modulation, portamento, attack and decay times, can be controlled. What's even more attractive is that the RSD-10 is not restricted for use with synthesizers alone, but can be used with a drum pad (optional BP-1) rhythm machine and pedal switch. In the Digital Delay mode, a 2ms delay to an ultra-long delay of up to 2000ms can be obtained. To top things off, the RSD-10's 12-bit digital system in tandem with the noise reduction system ensures sound that's clear and free of noise.

CONTROLS

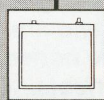
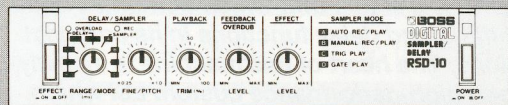
- **RANGE/MODE:** To select between the delay and sampler modes. In the delay mode, you can choose 1 of the 5 delay time ranges while the sampler mode lets you select from autorecording, manual recording, gate- or trigger-generated sampling effects.
- **FINE/PITCH:** When the unit is in the delay mode this will enable you to fine-adjust the amount of delay time. When the RSD-10 is used as a sampler, this control will adjust the playback sound pitch.
- **PLAYBACK TRIM:** Operative only when the unit is in the sampler mode, this allows you to vary the tail-end or the latter part of the playback sound to cut off any unnecessary portion of the sound.
- **FEEDBACK/OVERDUB:** For selecting the number of repeats desired when the unit is in the delay mode and for adjusting the level of overdubbing when the RSD is in the sampler mode.
- **EFFECT LEVEL:** For controlling the proportion or ratio of the direct sound to the effect (delay or sampled) sound.



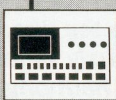
POINT OF PERFORMANCE

With the RSD-10, you are free to utilize any sound that's available to aid you in creating new sounds. The RSD-10 frees you from any restrictions—you can produce a human voice from a synthesizer, sample the shriek of a tire and create truly special effects by over-dubbing. No matter what sound you create, it is essential to produce that sampled sound with a high S/N ratio. You can make sure your sampled sound preserves a high S/N ratio by setting the LEVEL switch to a point just before the input overload indicator lights up. If you're trying to pick up a sound with a microphone, a preamplifier is needed (RPQ-10 etc.), but a cassette deck in the Recording Standby mode will also serve to

4 Ways of Controlling the RSD-10



Drum Pad
Use the BP-1 (optional) for controlling dynamics.



Rhythm Machine
Use a rhythm machine with TRIGGER OUT.



Pedal Switch
Use the DP-2 (optional).



Synthesizer
Capable of producing a 2-octave scale as well as providing control over dynamics.

preamplify the signal. If the same sound is to be used repeatedly, it is advisable to put the sound on tape. In addition, other effects

such as sound-on-sound may be initiated by setting ultra-long delay times of up to 2000ms.

TRICK & SHOCK

A Uniquely
RSD-10 Effect

In the Sampler mode, turn the FINE/PITCH to adjust the pitch of the sampled sound. This will allow you to create effects which are just like sweeping the sound source. The Fig. shows a down-sweep setting. Rotate the knob clockwise to raise the sound's pitch and sweep up. Electronic drum pitch sweep sounds are simple to create too. Please be aware that this control will not function if a keyboard is connected to the unit.



SPECIFICATIONS • Input level/input impedance: -20dBm/1M Ω , -10dBm/47k Ω • Output level/output impedance: -20dBm/2k Ω , -10dBm/2k Ω • Output load impedance: More than 10k Ω • Type of A/D/A converter: 12 bit + analog logarithm compression • Sampling time: Max. 2,000ms • Delay time: 2 to 2,000ms • Frequency response: Direct: 10Hz to 30kHz ($\pm \frac{1}{3}$ dB), Sampler/delay: 20Hz to 7kHz ($\pm \frac{1}{3}$ dB), (Fine $\times 0.25$) • Residual noise: -95dBm (IHF-A level switch; -20dBm) • Input range of the external pitch control: C5 (523Hz) to C7 (2093Hz) • Controls: Delay range/sampler mode, delay time fine/sampler pitch, playback trim, feedback/overdub level, delay/sampler level • Switches: Power, effect (On/Off), level (-20dBm/-10dBm) • Jacks: Input (standard phone, pin), output (standard phone, pin), pitch control input (standard phone, pin), pad control input (BP-1), trigger control input (as well used for the DP-2), effect remote (On/Off), AC Adaptor (IN, OUT) • Indicators: Power, effect, overload, recording • Power Source: 9V DC by PSA series AC Adaptor • Current draw: 100mA • Dimensions: 218(W) $\times$ 44(H) $\times$ 169(D) mm (8-9/16" $\times$ 1-3/4" $\times$ 6-11/16") • Weight: 1 kg (2 lb. 3 oz.)

RPS-10 DIGITAL PITCH SHIFTER/DELAY

Ideal for Ultra-High Speed Pitch Shifting and Superior Sound Quality.

The RPS-10 is a single unit which combines digital pitch shifting and delay functions in its compact dimensions. The heart of this machine is a newly-developed high-performance custom LSI which allows the RPS-10 to have a flat frequency response of up to 15kHz as well as ultra-high speed shifting with virtually no difference between the direct and effect sounds. Pitch shift is continuously variable between -1 to +1 octaves. Along with harmony effects, wide-ranging sounds can be created, from pitch-shifted chorus effects to octave effects. There is even a tuner output terminal for instant visual confirmation of the amount of pitch shift when connected to a Chromatic Tuner (TU-12 etc.). In addition, a keyboard control allows the amount of pitch shift to be controlled from a keyboard which is connected to the unit. Delay time is variable over the range of 25—800ms. Applicable to both modes is a INV position to produce a "reversed tape" sound.

CONTROLS

- **RANGE/MODE:** To select between the pitch-shift and delay modes. In the delay mode, it allows you to set the delay time in any of 5 steps and choose the INV effect if desired. When the unit is in the pitch-shift mode, Position A will produce high-speed pitch-shifting while Position B is for when you want to emphasize real sound quality. The INV effect is also possible in this mode.
- **PITCH:** This will allow you to continuously vary the amount of pitch-shift when the RPS-10 is in its pitch-shift mode. Set in the middle for just the direct sound, turn clockwise for shifting up to 1 octave and counterclockwise for shifting down to 1 octave lower than the input signal.
- **FINE:** To provide very fine adjustments to the delay time and the amount of pitch-shift.
- **FEEDBACK:** Controls the amount of feedback in both delay and pitch-shift modes.
- **MIX:** For adjusting the ratio of direct sound to the effect sound.

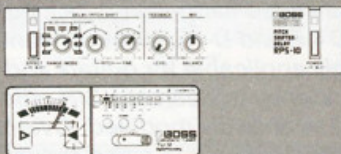


POINT OF PERFORMANCE

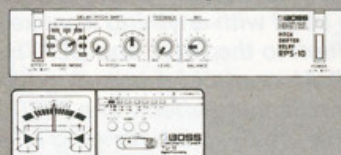
With the RPS-10, pitch can be shifted over a range of ± 1 octave with the original tempo preserved. The key to effectively using the RPS-10 lies in mixing the right proportion of direct sound to the effect sound, making sure the scale and image of the direct sound are not destroyed.

Fig. 1 is the setting for creating pure chorus effects with no modulation by shifting the pitch by 20—30 cents. Rich 12-string guitar-like sounds are really effective in arpeggio playing. On Joni Mitchell's "Dog Eat Dog" LP, the guitarist Michael Landau often employs this sound. It's a most useful setting with anything from electronic pianos to vocals. Fig. 2 shows a setting where the original sound is mixed with a note

1) Chorus effect setting without modulation.



2) Lowered octave effect setting.



1-octave lower. Use this setting with synthesized strings and bass for a rich, wider sound. Among the RPS-10's applications is a

distinctive metallic sound, created by just slightly adding a 1-octave higher note to an electronic piano sound.

TRICK & SHOCK

A Uniquely RPS-10 Effect

Just by selecting the pitch shift INV position, you can create a marvellous effect. Increase the FEEDBACK level and you'll hear an intensely mysterious sound. With feedback occurring, the pitch of the pitch-shifted reversed sound will still shift further. It's a creative special effect that really sounds impressive during intros or endings.



SPECIFICATIONS • Input level/input impedance: -20dBm/1M Ω , -10dBm/47k Ω • Output level/output impedance: -20dBm/2k Ω , -10dBm/2k Ω • Output load impedance: Over 10k Ω • Pitch shift: -1 oct. to +1 oct. • Delay time: 25ms to 800ms • Frequency response: Direct/10Hz to 30kHz (± 3 dB), Pitch shift/delay/40Hz to 15kHz (± 3 dB) • Residual noise: Under -90dBm (1HF-A level switch; -20dBm) • Controls: Delay range/pitch shift mode, pitch, pitch fine/delay time fine, feedback level, mix balance • Switches: Power, effect (On/Off), level (-20dBm/-10dBm) • Indicators: Power, effect • Jacks: Input (standard phone, pin), Output (standard phone, pin), Hold (On/Off), Effect remote (On/Off), Tuner out, Keyboard control • Power Source: 9V DC by PSA series AC Adaptor • Current draw: 100mA • Dimensions: 218(W) x 44(H) x 169(D) mm (8-9/16" x 1-3/4" x 6-11/16") • Weight: 900 g (2 lb.)

RBF-10 FLANGER

Superior S/N Ratio Achieved with Built-In Noise Reduction.

The RBF-10 is a stereo flanger with its 2 outputs consisting of D + E and D - E. Most conventional flangers are only applicable for guitars and basses due to their tendency to decrease S/N ratio as the direct sound is intensively modified. Overcoming this barrier is the RBF-10's built-in noise reduction circuitry for noiseless flanging. That means that the RBF-10 can be used with anything from keyboards to vocals. In addition to the RATE and DEPTH controls, there is a MANUAL control for selecting the center frequency of the flanging effect. The FEEDBACK control assists in creating rich flanging effects with normal or inverted phase. With the MIX control, the proportion of direct to the effect sound may be varied. By creatively using these controls, many different sound effects ranging from an intense jet-like whooshing to a pleasant chorus-type sound to vibrato may be produced.

CONTROLS

- **MANUAL:** For selecting the center frequency of the flanging effect. Set it to best match your instrument's tonal characteristics.
- **RATE:** For adjusting the speed of the flanging effect. Turn clockwise for increased speed and counterclockwise to slow it down.
- **DEPTH:** This adjusts the depth of the flanging modulation. Turn clockwise for a deeper-sounding effect and counterclockwise for shallower flanging.
- **FEEDBACK:** For controlling the amount of the feedback signal in normal (NOR) or inverted (INV) phase. Increase the FEEDBACK setting for emphasizing the flanging effect.
- **MIX:** For adjusting the proportion of direct sound to effect sound. Very useful when the RBF-10 is patched into a mixer effects loop.



POINT OF PERFORMANCE

The RBF-10 can produce very intense effects, so good musical sense is required to make optimum use of this unit. Fig. 1 is the setting for "jet" flanging. By inserting a distortion unit just before the RBF-10, that metallic guitar sound so essential to heavy metal music can be produced. When used with a synthesizer, the RBF-10 will really make a lead solo stand out from the rest of the backing. The key here is to increase the FEEDBACK level to a point where the prominent characteristics of flangers are really emphasized. Good examples are represented by Anthony Jackson's playing, when accentuating the treble on bass, or adding flanging effects to cymbals and other percussion during recording, which is possi-

ble with the RBF-10's superior S/N ratio. The range of exciting applications is limited only by your imagination. Fig. 2 depicts a chorus-like setting. The very wide

range of control afforded by the RBF-10 enables chorus- and phaser-like sounds to be produced as well.

1) "Jet" flanging effect setting.



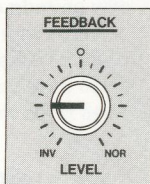
2) Chorus-like mild effect setting.



TRICK & SHOCK

A Uniquely
RBF-10 Effect

For most flanging effects, normal (NOR) feedback is usually applied. The RBF-10 will even allow you to invert (INV) feedback. This Invert Feedback function is really helpful when you want to create deep resonance effects, without that metallic-sounding characteristic of flangers. The result will be a pleasing, mild sound with slightly unusual flanging effects, somewhat similar to a phaser.



SPECIFICATIONS • Controls: Modulation Manual (Delay Time: 0.4ms to 3.2ms), Modulation Rate (100ms to 16s), Modulation Depth, Feedback Level, Mix Balance • Input Level/Impedance: -20dBm/1MΩ, -10dBm/47kΩ • Output Level: -20dBm, -10dBm • Remote Jack: Effect On/Off • Modulation BUS Jack: 1 • Modulation Polarity Switch: 1 • Power Source: 9V DC by PSA series AC Adaptor • Dimensions: 218(W) x 44(H) x 169(D) mm (8-9/16" x 1-3/4" x 6-11/16") • Weight: 900 g (2 lb.)

RPH-10 PHASER

3 Different Phasing Modes Let This Phaser Create a Multitude of Effects.

A new-generation RPH-10 Phaser with 12-stage phase-shift circuitry and recording studio quality sound. According to the mode selected, 3 completely different effects can be produced. Mode I (6 stages) is for soft and light phase-shifting, while Mode II (10 stages) creates deeper phase-shifting all the way from the lows to the highs. Mode III (12 stages) is for when a sharp and intense phasing effect is required. Apart from the basic RATE, DEPTH and FEEDBACK controls, the RPH-10 is also equipped with a MANUAL control to adjust the center frequency around which the phase shifting occurs. With this control, it becomes easy to find a setting that is suitable for a particular instrument. A custom IC, newly-developed, is utilized in the phase-shift circuitry to produce phase-shifting which is exceptionally smooth.

Although phasers usually tend to get noisy as the number of stages increases, the RPH-10's built-in noise reduction system ensures a wonderfully clear sound.

CONTROLS

- **MODE:** For selecting one of the following 3 modes. Mode I provides 6-stage shifting for a mild phasing effect, while Mode II offers a deeper effect due to 10-stage shifting. Mode III is for very intense and powerful 12-stage phasing.
- **MANUAL:** This will select the center frequency of the phase-shifting and helps to match the phase-shifting to the type of instrument used.
- **RATE:** For adjusting the speed of the phasing effect. Turn clockwise for increased speed and counterclockwise to slow it down.
- **DEPTH:** For adjusting the depth of the phasing effect. Turn clockwise for a deeper-sounding effect and counterclockwise for shallower phase-shifting.
- **FEEDBACK:** For controlling the amount of feedback signal to create a stronger phasing effect.

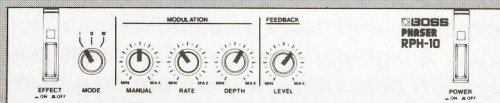




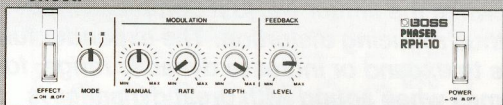
POINT OF PERFORMANCE

Having 3 different modes, the RPH-10 allows the user to produce a very wide array of effects, from the sharp and intense to a soft and light effect. Effectively employing these 3 modes will allow the RPH-10 to display its full potential. In Fig. 1 you see the setting utilizing Mode I to produce a phasing effect which is shallow and natural-sounding. An ideal setting for electric piano, one that delivers an open, wide type of sound with a slight emphasis on the highs, you'll find it often used by Richard Tee. Mode II is used in Fig. 2 to create deeper phase shifting, an effect that really puts synthesizer lead solos in the spotlight. It's also effective for guitar backing where muting is used. By setting RATE to a slightly lower position, you

1) Setting using Mode I for a natural-sounding effect.



2) Setting employing Mode II for a deeper phase-shifting effect.



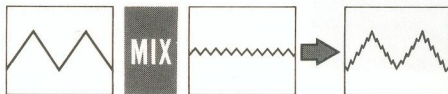
have the perfect sound for reggae cutting. With Mode III, a deep and very intense phasing sound is effected by taking full advantage of the 12-stage phase circuitry.

It's a setting that really adds sparkle to synthesized strings with the RATE control lowered just a bit.



A Uniquely
RPH-10 Effect

Using two RPH-10 units, you can produce true stereo phasing with the modulation of the two units being mixed. First, connect the 2 units through the MODULATION BUS jack. Set the RATE lower and the DEPTH greater on the first unit. For the second unit, use opposite settings. The result is the complex modulation effect as shown in the Fig. on the right.



SPECIFICATIONS

Modes: I, II, III • Controls: Modulation Manual Modulation Rate (100ms to 14s), Modulation Depth, Feedback Level • Phase Shift: Mode I/ 6 stages (1080°), Mode II/10 stages (1800°), Mode III/12 stages (2160°) • Gain Unity • Input Level/Impedance: -20dBm/1MΩ, -10dBm/47kΩ • Output Level: -20dBm, -10dBm • Output Load Impedance: Over 10kΩ • Remote Jack: Effect On/Off • Modulation BUS Jack: 1 • Modulation Polarity Switch: 1 • Power Source: 9V DC by PSA series AC Adaptor • Dimensions: 218(W) x 44(H) x 169(D) mm (8-9/16" x 1-3/4" x 6-11/16") • Weight: 900 g (2 lb.)

RCL-10 COMPRESSOR/LIMITER

4 Different High-Performance Functions Integrated Into a Single Unit.

The RCL-10 Compressor/Limiter is a dynamics processor integrating the functions of a compressor, limiter, expander and noise gate into its compact dimensions. A high-performance VCA makes possible a very high S/N ratio with low distortion to ensure your sound stays clean without distortion. The compressor will even out the levels of sounds with wide dynamic ranges, while the limiter will just compress input peaks, thus reducing distortion. The expander function acts to expand or increase dynamic range, for those times when sound with great dynamics is required. The independent ATTACK TIME and RELEASE TIME controls allow the user to make very fine adjustments to achieve the exact effect he seeks. The noise gate function keeps noise down when nothing is being played. There's also a key-in jack for producing a gate echo effect when the unit is combined with a reverb.

CONTROLS

COMPRESSOR/LIMITER/EXPANDER FUNCTIONS:

- **THRESHOLD:** For selecting the level of the signal at which compression/limiting will be activated.
- **RATIO:** This adjusts the ratio of compression. Setting this control determines whether the RCL-10 will function as a compressor, limiter or expander.
- **ATTACK:** For adjusting the amount of time before compression/expansion/limiting comes into play.
- **RELEASE:** For setting the time till the desired point of release.

NOISE GATE FUNCTIONS:

- **THRESHOLD:** For selecting a point beyond which the input signal will noise-gated.
- **DECAY:** For adjusting the time it takes for the input signal to decay and fade out.
- **OUTPUT LEVEL:** This will adjust the level of the compressed/limited signal being output.

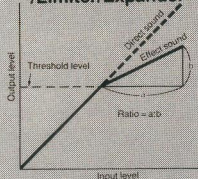




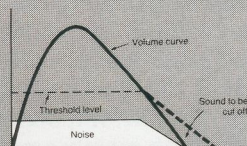
POINT OF PERFORMANCE

Because the RCL-10 incorporates the 4 different functions of compressor, limiter, expander and noise gate, it is important that the user fully understands each function and effectively uses each function. In Fig. 1, the relationship between the threshold level and ratio is shown when employing the RCL-10 as a compressor/limiter/expander. As shown here, just the signal which exceeds the threshold level is compressed or expanded, depending on your particular requirement. It is important to note that compressors and expanders generally shape the sound in a total manner, so care should be taken to set the **THRESHOLD** and **RATIO** controls at low settings. But when the RCL-10 is used as a limiter to squash input peaks, set the **THRESHOLD** and **RATIO** controls to higher levels. Fig. 2

1) Principles of Compressor /Limiter/Expander



2) Principles of a Noise Gate



3) Limiter Setting



illustrates the principles of a noise gate where any signal lower than the set threshold level is muted, thus keeping noise away from the music. In the noise gate mode, the best method of use is to set the **DECAY TIME** to obtain a

natural decay effect. With Fig. 3, you see the setting for use as a limiter, perfect for preventing distortion during recording and for eliminating undesired input peaks for choppy bass playing.

TRICK & SHOCK

A Uniquely
RCL-10 Effect

Through the Key-In jack, the unit's gain can be controlled by an external audio signal, therefore allowing a variety of special effects to be created with the RCL-10. An example is to connect a tape recorder to the input jack and control the recorded music with a guitar or keyboard linked to the Key-In jack. In this way the music can be played back only when the notes with signals higher than the set level are played to trigger the recorded music. In this way, "scratch" effects are easily produced.

KEY IN



SPECIFICATIONS • Compressor/Limiter/Expander: Ratio 1:1.5 to ∞ :1 continuously variable Threshold - 40 to 0dBm (Level switch at -20dBm) Attack Time 0.2ms to 50ms, Release Time 50ms to 2s • Noise Gate: Threshold - ∞ to -10dBm (Level switch at -20dBm) Output Gain (Effect) - ∞ to +14dB • Input Level/Impedance: -20dBm/1M Ω , -10dBm/47k Ω • Output Level: -20dBm, -10dBm • Output Load Impedance: Over 10k Ω • Remote Jack: Effect On/Off • Power Source: 9V DC by PSA series AC Adaptor • Dimensions: 218(W) x 44(H) x 169(D) mm (8-9/16" x 1-3/4" x 6-11/16") • Weight: 900 g (2 lb.)

RPQ-10 PREAMP/PARAMETRIC EQ

A 2-band Parametric Equalizer That's a Key Performer When Creating Sounds.

The RPQ-10 is a 2-band equalizer with a built-in pre-amplifier. Being of the parametric type, the center frequency in each of the two bands, LOW (40Hz—1kHz) and HIGH (600Hz—15kHz), may be boosted or cut (up to $\pm 15\text{dB}$) as desired, along with full Q (frequency bandwidth) control. Compared to a graphic equalizer which mainly emphasizes tonal compensation, the RPQ-10 makes for much more impressive and dedicated sound creations. The slide controls are all LED-equipped for instant visual confirmation of settings, even on dark stages. A built-in MIC INPUT jack makes provision for directly connecting a microphone to the RPQ-10, adding a lot of flexibility to vocal effects and for preventing howling feedback. All this is done with superb sound quality, thanks to the strict selection and control procedures Boss maintains for all its products, giving you the benefits of its continuing search for sonic excellence.

CONTROLS

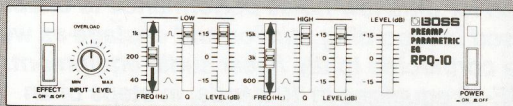
- **INPUT LEVEL:** For adjusting the level of the signal coming into the RPQ-10. It should normally be set to the highest setting possible before the OVERLOAD indicator flashes.
- **FREQ (HIGH, LOW):** These sliders will let you select the center frequency range you wish to boost/cut.
- **Q (HIGH, LOW):** These sliders controls the bandwidth of the frequency you wish to boost/cut. “ $\wedge$ ” is for sharp, narrow equalizing at the predetermined frequency point while setting the slider toward “ $\vee$ ” will provide a broad-ranging boost/cut which acts like a conventional tone control.
- **LEVEL:** For selecting the amount of desired boost/cut by $\pm 15\text{dB}$.
- **TOTAL LEVEL:** To compensate for differences in level between the pre- and post-equalized signal. This slider has a built-in LED which flashes to indicate overload on the equalized signal.



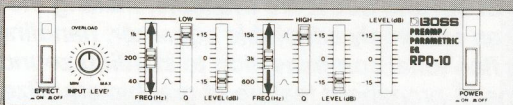
POINT OF PERFORMANCE

The 2-band (HIGH and LOW) configuration of the RPQ-10 Parametric Equalizer proves it to be an extremely useful unit when you want to create wide-ranging tonal modifications. Fig. 1 shows a setting for effectively using this equalizer. Set the Q and LEVEL controls to maximum settings to bring about a radical change of frequency response. Next, while playing an instrument, adjust the FREQUENCY control up and down to locate the optimum equalizing point while listening to the changes in tonal response. Lastly, adjust the Q and LEVEL controls for completing the setting. In this way, it's simple to emphasize the attack of a guitar or bass, and is also good for adding a metallic touch to an electric piano sound. For line

1) Creating a new sound while listening to variations in the sound.



2) Notch filter to prevent howling.



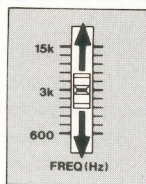
recording purposes, the pre-amplifier section of the RPQ-10 plays an important role. In Fig. 2, we have a notch filter setting which is most effective in curbing feedback on vocals. Tonal

characteristics retain their original properties because the Q control allows very sharp or narrow cuts to be made.

TRICK & SHOCK

A Uniquely
RPQ-10 Effect

The RPQ-10 is flexible enough to create wow or phaser effects. Set all the LOW BAND slide controls at their center positions. Next you increase the Q and LEVEL settings to the maximum, and slide the FREQUENCY control up and down in time with the music being played. The result? Wow effects. Now, with the same setting, lower the LEVEL controls. You can now create light phaser effects. It's an especially useful trick when processing sound that's already recorded.



SPECIFICATIONS • Input level (rated)/input impedance: MIC; -50dBm/1kΩ, INST; -20dBm/1MΩ, LINE; -10dBm/50kΩ • Output level (rated)/output impedance: Standard phone; -20dBm/2kΩ, pin; -10dBm/2kΩ • Output load impedance: More than 10kΩ • Frequency response (line input): 10Hz to 40kHz (± 3 dB at flat) • Residual noise: -95dBm (IHF-A at flat) (no input connection, standard jack output) • Center frequency: Low band 40Hz to 1kHz (4.6 oct), high band 600Hz to 15kHz (4.6 oct) • Q: 0.7 to 7 • Variable level range: ± 15 dB • Controls: Input level/1, frequency/slider volume with LED/2, Q (slider volume with LED)/2, level (center click, slider volume with LED)/3 • Switches: Power, effect (normal/equalizer) • Jacks: Input jacks (standard phone, MIC, INST/pin; LINE), output jacks (standard phone, pin), effect remote jack (On/Off), AC Adaptor jack (IN, OUT) • Indicators: Power, effect, overload (input), overload (total level, LED flashing system) • Power Source: 9V DC PSA series AC Adaptor • Current draw: 60mA • Dimensions: 218(W) x 44(H) x 167(D) mm (8-9/16" x 1-3/4" x 6-9/16") • Weight: 900 g (2 lb.)

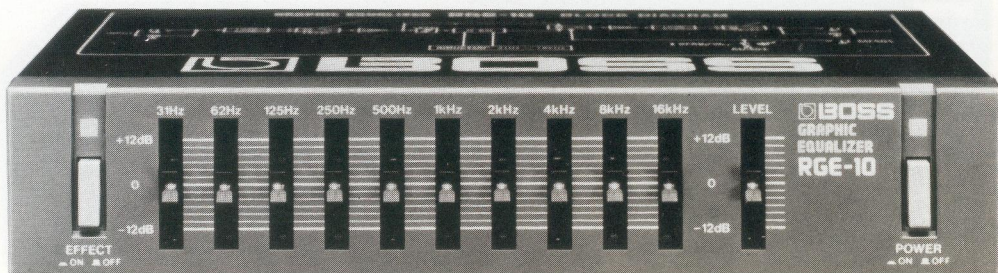
RGE-10 GRAPHIC EQUALIZER

Fine Tonal Compensation with 10-Band Graphic Equalizer.

The RGE-10 Graphic Equalizer was specifically designed for ultra low-noise performance to enable it to be used in recording studios and onstage as well as to be connected to the finest audio equipment. The RGE-10 equalizes in 10 bands, in steps of an octave from as low as 31Hz to 16kHz—providing ideal flexibility for settings as well as ease of use. Up to ± 12 dB of cut and boost are available, making the RGE-10 an extremely adaptable equalizer, handling it all from fine tonal compensation to startling sound creations. A prominent feature of graphic equalizers is of course the visual confirmation of the equalized frequency curve. The RGE-10 takes it one step further with an LED indicator for each slider, letting you check settings on dark stages or studios and making quick further changes possible.

CONTROLS

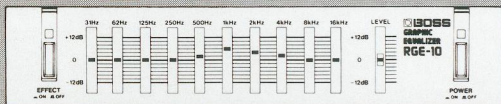
- **EQUALIZER SLIDERS:** 10 sliders set at frequencies from 31Hz (lows you tend to feel as vibrations in the air more than as sounds you hear) to 16kHz (extreme highs that help to accentuate or control harmonics) let you boost or cut up to 12dB at each of the 10 frequency bands. Each slider also has a center click setting for quickly and accurately returning to a flat "0dB" setting.
- **LEVEL:** For minimizing any level differences between the direct and equalized sound. This lets you control up to ± 12 dB of level by moving the LEVEL slider up or down to eliminate differences in level.



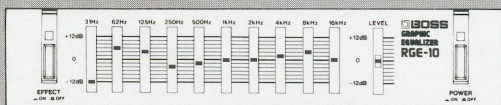
POINT OF PERFORMANCE

Tonal compensation, from a very fine degree to radical changes are easily effected with the RGE-10's 10 bands in octave steps over the frequency range from 31Hz to 16kHz. In combination with the visual confirmation of the frequency curve, the unit is also effective for processing sounds previously mixed, and providing fine tonal compensation for instruments and vocals too. But the RGE-10 really comes into its own for creating a spacious, open sound which will best match the acoustic characteristics of a hall during live performances. In Fig. 1, the setting is useful for making vocals stand out. In this setting, a boost can be centered around 1kHz, with just a touch of boost at 4kHz too. This will add clarity to the vocal and gives it an open sound. If the hall makes this

1) Setting for making vocals stand out.



2) Setting for creating a "powerful" sound.



setting give a tinkly or metallic sound to the vocals, apply slight cuts around the 4kHz area. Fig. 2 is a setting that adds some power to sound that has been already mixed down on a multi-track

recorder. Cut out unwanted 31Hz rumble by using the RGE-10 as a subsonic filter or emphasize the bass drum at 62Hz and 125Hz and add attack at 4kHz and 8kHz.

TRICK & SHOCK

A Uniquely
RGE-10 Effect

Stereo effects can be obtained from a monaural signal by using 2 RGE-10 units. Use a J-5 multiple jack to split the input into 2, and connect each to an RGE-10 equalizer. Now set the sliders on each so the settings on one unit are the opposite of the other's sliders. Apply boosts/cuts alternately: if 31Hz is boosted on Channel A, cut 31Hz on Channel B, and so on. When the sound is played back through an amplifier, the left and right channel tonal characteristics are synthesized in space, delivering wide, pseudo-stereo sound.

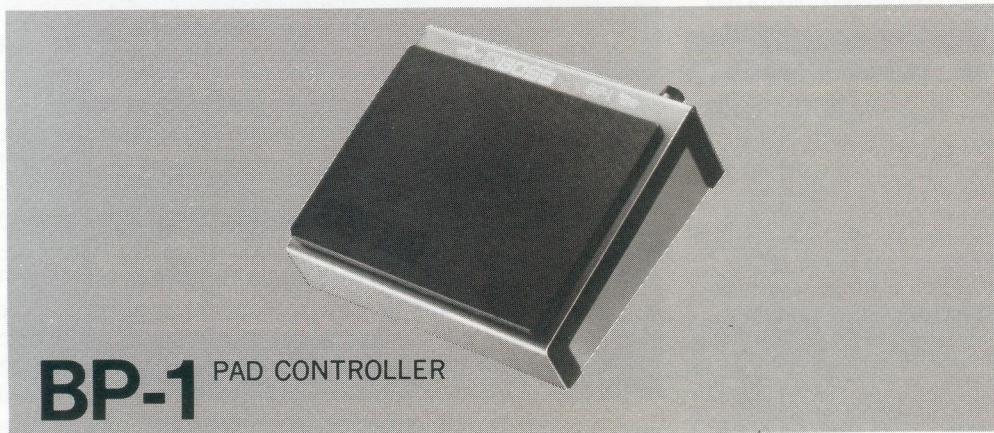


SPECIFICATIONS • Equalization: $\pm 12\text{dB}$, 10 sliding controls each with an LED • Level Control: $\pm 12\text{dB}$, Sliding control with an LED • Input Level/Impedance: $-20\text{dBm}/1\text{M}\Omega$, $-10\text{dBm}/47\text{k}\Omega$ • Output Level: -20dBm , -10dBm • Gain: Unity • Output Load Impedance: Over $10\text{k}\Omega$ • Remote Jack: Effect On/Off • Power Source: 9V DC by PSA series AC Adaptor • Dimensions: 218(W) $\times$ 44(H) $\times$ 160(D) mm (8-9/16" $\times$ 1-3/4" $\times$ 6-5/16") • Weight: 900 g (2 lb.)

OPTIONS

Micro Studio Series provides a wide array of options to expand your playing.

Just a single stick controls sampled sounds.

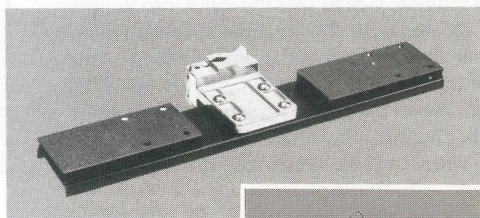


BP-1 PAD CONTROLLER

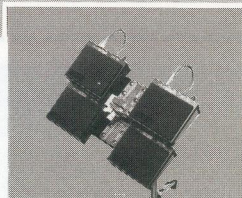
Used in combination with the RSD-10 Digital Sampler/Delay, the BP-1 Pad Controller lets you produce the sampled sound just by hitting the pad. Now it's not just keyboardists, but drummers and vocalists who can also create sampling effects to add color to live stage performances. The BP-1 exhibits dynamic control over the sampled sound, allowing the sound's volume to be adjusted by stick control. A built-in sensitivity control provides fine adjustment of

the pad's sensitivity to dynamics, producing effects which best match the music being played. The BP-1 can also be utilized as an external pad for the Roland Octa Pad, expanding its applications.

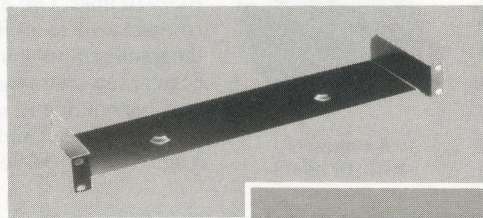
SPECIFICATIONS • Pad: 1 • Output jack: 1 • Sens knob: 1 • Output impedance: 100k Ω • Dimensions: 152(W) x 58(H) x 144(D) mm (6" x 2-5/16" x 5-11/16") • Weight: 730 g (1 lb. 10 oz.)



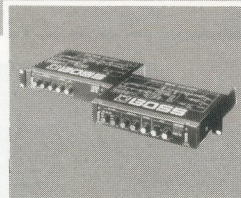
Two BP-1 Pad Controllers may be mounted on a tomtom stand with the BPH-2 Pad Holder. The photograph shows an expanded version with 4 pad controllers mounted.



BPH-2 PAD HOLDER



An adaptor designed exclusively for mounting 2 Micro Studio Series units on a single 19-inch rack. Mounting is just as fast and simple as turning a single screw.

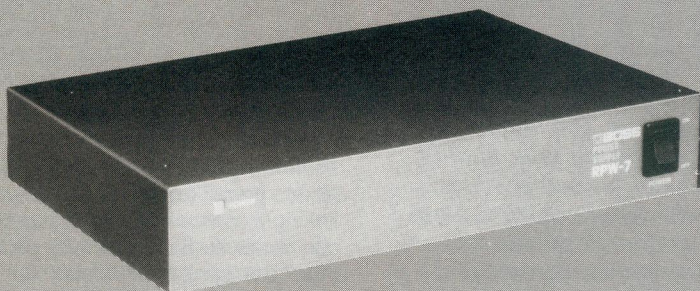


RAD-10 RACK MOUNT ADAPTOR

Effectively Using the AC Adaptor

Every unit of the Micro Studio Series indicates its power consumption on its rear panel, just by the AC Adaptor jack. When a number of Micro Studio Series units are to be used with a single AC adaptor, make sure the units are set so that the total current draw will not exceed the AC Adaptor's power supply limit (RPW-7: 700mA PSA Series: 200mA).

Supplies 700mA to power a number of Micro Studio Series units.



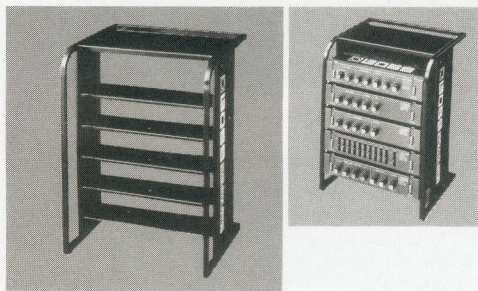
RPW-7 POWER SUPPLY



When integrating several Micro Studio Series units into a single system, connecting an AC adaptor to each can be a very bothersome task. A solution is provided by the RPW-7 Power Supply, capable of supplying up to 700mA of 9V DC power. 5 DC outputs are built-in to allow connecting 5 or more Micro Studio Series units through each unit's adaptor input/output jacks. Another attractive feature is the RPW-7's ability to supply power to Boss compact

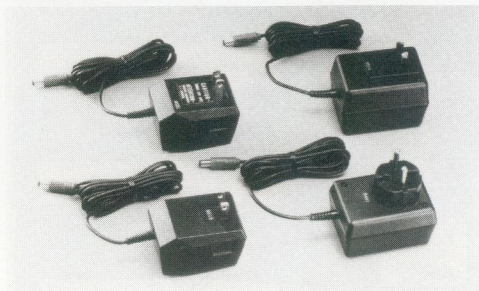
effect pedals which permit use with the PSA Series Adaptor. With the same design and size as the other units in the series which employ a PSA adaptor, the RPW-7 fits a rack perfectly.

SPECIFICATIONS • Rated output voltage: 9V DC • Output current: 700mA (maximum) • Power switch: 1 • Power indicator: 1 • DC out jacks: 5 • Power: 117/220/240V AC (50/60Hz) • Power consumption: 22VA (maximum) • Dimensions: 218(W) x 42(H) x 140(D) mm (8-9/16" x 1-5/8" x 5-1/2") • Weight: 1.2 kg (2 lb. 10 oz.)



The BMR-5 rack will let you mount up to 5 Micro Studio Series units. Extremely portable and convenient to use, the units can be mounted simply and rapidly.

BMR-5 MICRO SYSTEM RACK

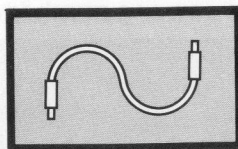


An AC adaptor capable of supplying up to 200mA at 9VDC. Can power up 4 effect units, such as equalizers, if they have a low current draw.

PSA Series AC ADAPTOR

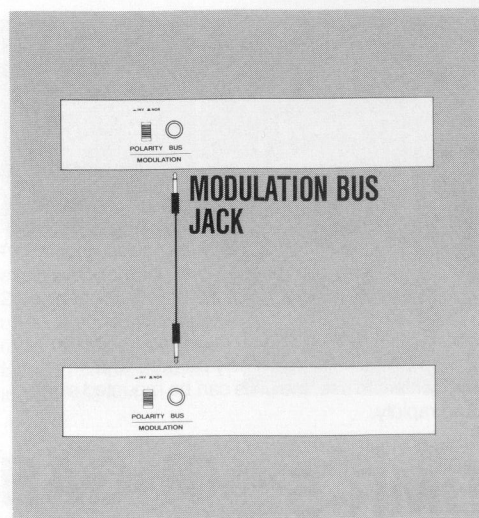
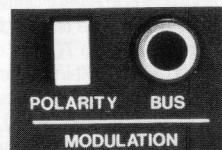
MICRO STUDIO SERIES CONNECTIONS

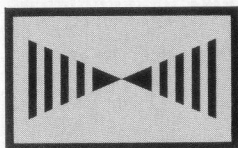
2 Micro Studio Series units may be mounted on a single shelf of a standard 19" rack. Although each of the units provides the user with a host of sound variations, a combination of several units performs wonders in terms of creating new sounds. The Series' compact design extends user applications, and each unit's specialty functions can be effectively combined into an integrated system. Increase the range of sounds you can create and make your playing more effective when you combine several units.



MODULATION BUS

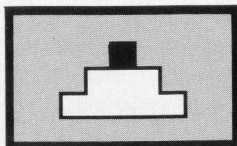
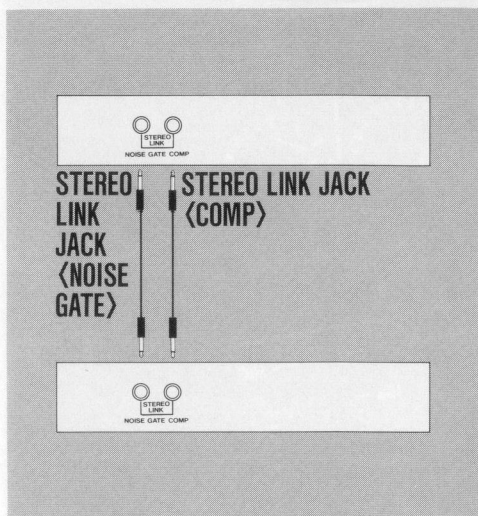
The RDD-10, RPH-10 and RBF-10 from Boss all feature the modulation control function and each is equipped with a MODULATION BUS jack to permit advanced stereo effects. By linking 2 units with a single standard cord, you can obtain stereo sound with perfect interlocking of the 2 units' modulation. Linking is not just limited to 2 models of the same type, but different ones too. Using the J-5 Multiple Jack will allow interlocking of more than 2 units for even greater effects. Built-in POLARITY switches permit each unit's modulation to be inverted if desired.





STEREO LINK

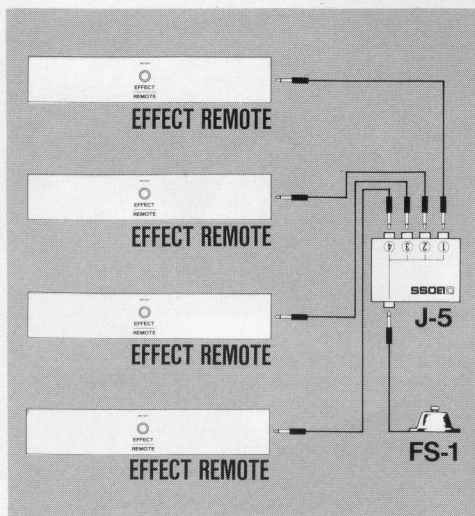
Noise gates and limiters are usually inserted at the end of an effects system. 2 RCL-10 units, one for the left channel and one for the right, may be stereo-linked. Producing natural-sounding compression and noise-gating depends greatly on the perfectly interlocking of the 2 units. So to make this achieved easily, each RCL-10 has STEREO LINK jacks for compression and noise-gating functions. Thus 2 units can be perfectly interlocked for all the compression, limiter, expander and noise-gate modes. It's as easy as connecting a standard cord between the NOISE GATE and COMP links respectively on both units!



EFFECT REMOTE

Every Micro Studio Series model is equipped with an EFFECT REMOTE jack to provide not only a simple footswitch control, but to control one unit's effect on/off with the other, when 2 units are connected through this jack. As shown in the Fig. below, a J-5 Multiple Jack will allow a number of units' effects to be turned on/off by using a single footswitch.

- In addition, input/output AC Adaptor jacks are built-in to facilitate powering a multiple number of the Micro Studio Series units within the specified power supply range of the AC Adaptor.



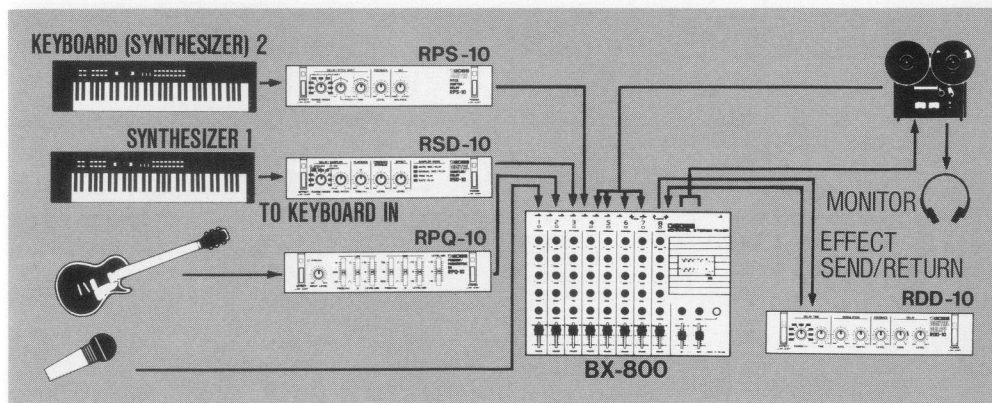
MAKE THE NEWEST SOUNDS!

Every player agrees that the best effects machines are those which can accurately deliver the sounds a player has in mind. The constant pursuit of high performance and multi-functions by Boss has now enabled the Micro Studio Series to hold an unlimited potential for sound creation.

These compact units will often provide you with ideas for creating new sounds. In this section we'll discuss some basic settings, but bear in mind that these suggestions will only display a hint of the unlimited potential of the Micro Studio Series. Try creating your very own sounds.



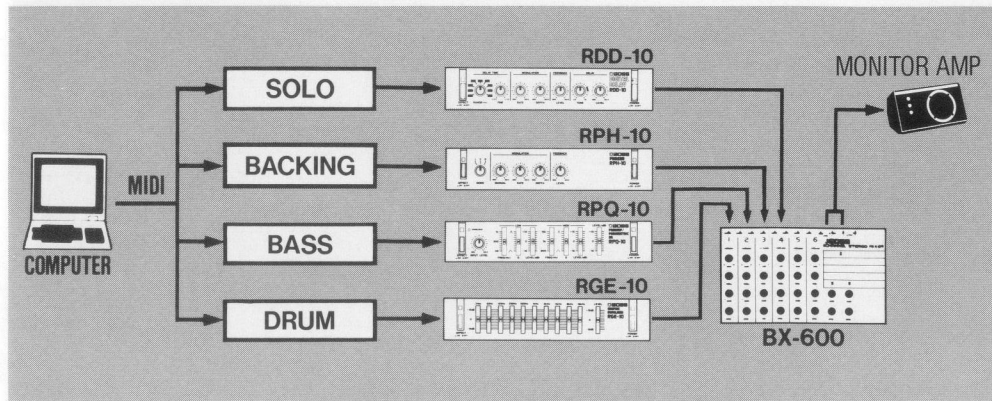
Home Recording



This section will discuss the sample creations of a wide array of effects, but all achieved by using a limited number of units. First connect an RSD-10 to synthesizer 1 in order to turn it into a sampling keyboard for natural-sounding or radical special effects. With this function alone, exciting effects are simply created. To get more elaborate, connect an

RPS-10 to synthesizer 2 to add a chorus or octave effect. Now you've got the kind of rich sound normally achieved by using 2 synthesizers. Connect an equalizer to a guitar and boost the low bands (200Hz—300Hz) and high bands (5kHz—8kHz) to get the kind of vivid sound produced by a guitar amplifier.

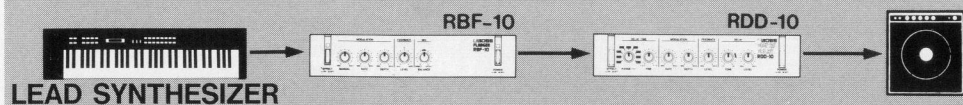
Computer Music



This section covers basic effects to match a wide range of sound sources. Solos take on a powerful image when depth is added to the delayed sound. For backing roles, a phaser or flanger will add just the right touch to chords. To prevent ensemble balance from being destroyed, do not excessively use **FEEDBACK**, and set the **RATE** to a lower

setting for an effect that's mild. The **RPQ-10** proves ideal to help bass emphasize attack and provide the right tonal compensation. The **RGE-10** is great for rhythm sources by adding modulation to percussion sounds and sound-contouring.

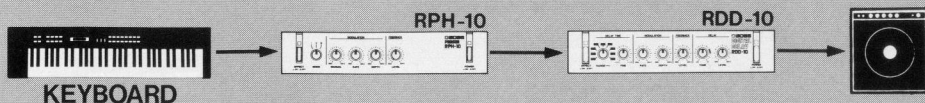
Keyboard (for Lead Solos)



How can you be sure the lead solo is not buried among the backing? This section covers a technique to help you overcome such a situation. First off comes the flanger, a truly classic effects unit for dynamic, rich-sounding flanging. The main consideration when using a flanger is setting the FEEDBACK control. Too much will bring about

adverse effects. Next comes a delay unit to add more depth to the sound. For deep-sounding effects set the delay time at around 300ms. The LEVEL control should be centered. This setting delivers an ideal sound for up-tempo, hard-sounding music rather than for ballads.

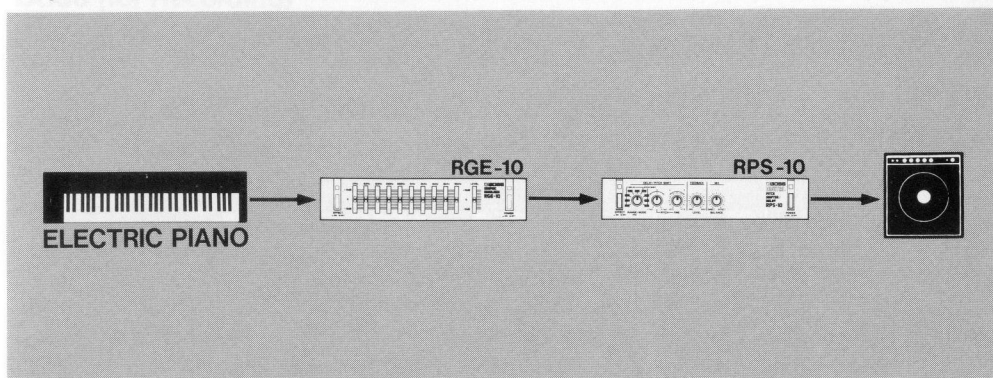
Keyboard (for Strings/Electric Piano)



Here are some effects which take full advantage of the direct sounds from synthesized strings or electric pianos to add a lot of atmosphere to the music. The first example is the use of a phaser to add a "groove," or an easy-moving pulse to the sound. Select mode I for a shallow, soft effect, and set the RATE at a lower setting. Be careful you don't apply

excessive FEEDBACK. Add some delay to widen and deepen the sound. Set LEVEL at a lower setting. A chorus-like setting will also be interesting. The above describes an effect that's made-to-order for medium tempo music and ballads, and is ideal for backing the duet-type songs so popular in contemporary black music.

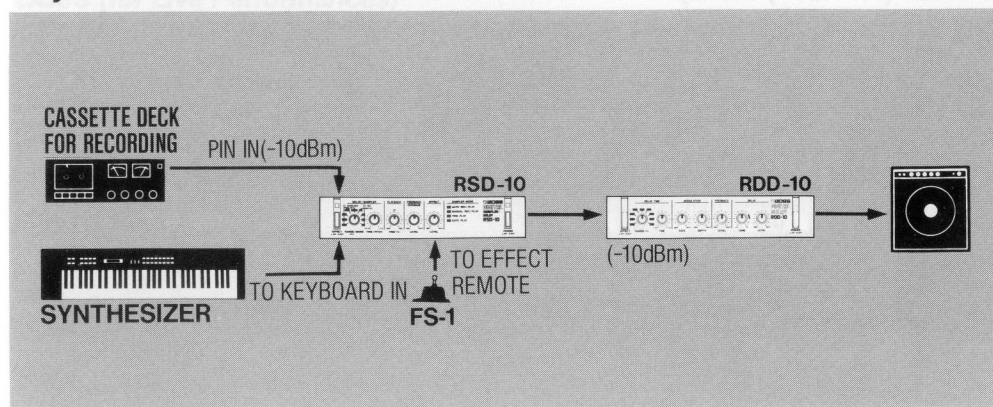
Keyboard (Honky Tonk Piano)



This section describes another interesting effect for keyboards which transforms electric pianos to sound similar to honky tonk pianos. It's an idea which recreates the characteristic sound of a honky tonk piano with its hammers which hit 2 strings by creatively using the RPS-10. First boost the electric piano's middle band with the RGE-10, and cut the highs and lows to reproduce the honky

tonk piano's classic narrow frequency range. Now, using the RPS-10, set the amount of pitch shift around +10—+30 cents, while the proportion of direct to effect sound is set to 1:1. The result is a sound perfect for ragtime and blues. But of course, apart from this, combining the RGE-10 and RPS-10 creatively in other ways will add a lot to the potential of electric piano sound.

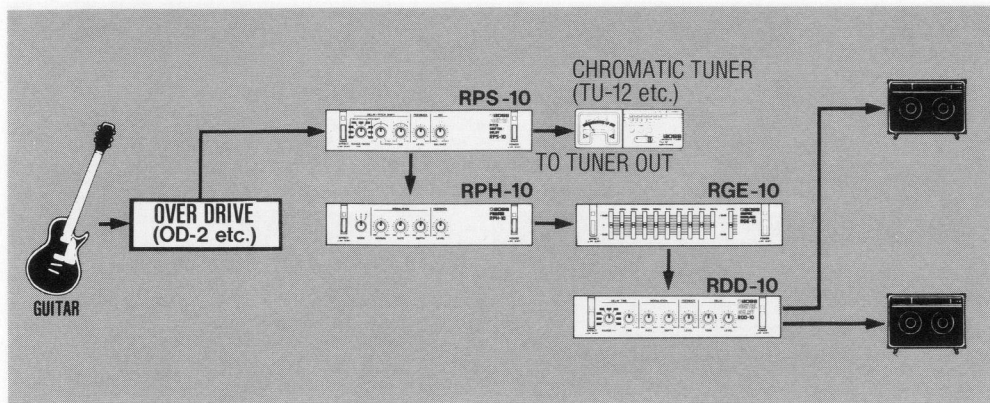
Keyboard (Sampling Keyboard)



Some tips for using a synthesizer as a sampling keyboard in conjunction with the RSD-10: The RSD-10 controls sampled sound with the synthesizer's organ setting, so be sure to use the preset organ tone when using a programmable synthesizer. In this way, you can play other synthesizer sounds when the effect is off; and can

switch into the organ tone to play the sampled sound as soon as the effect is switched on, thus extending the range of stage- and live performance-oriented applications. By having sampled sounds pre-recorded on tape, all the variations of sampled sound can be had, even when you're at the back of a stage.

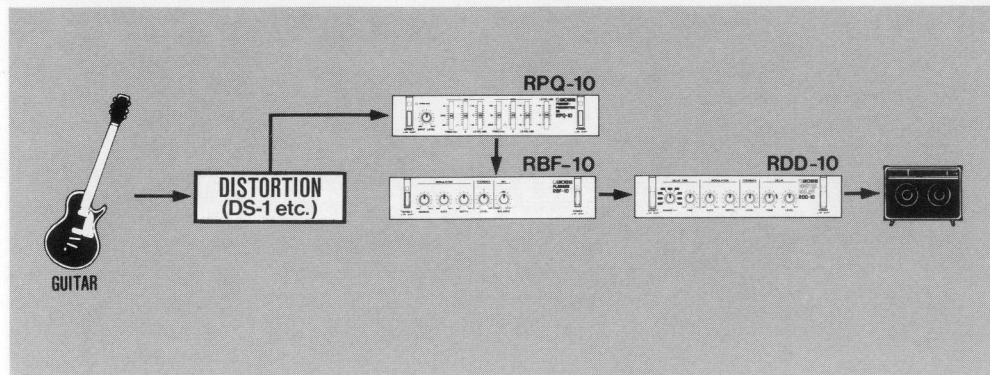
Guitar (for Fusion)



Here are some effects produced with the RPS-10 for emphasizing the clean, wide-sounding characteristics of fusion guitar playing. To create that very noticeable deep 1-octave unison sound with a single guitar, add the octave effect with the RPS-10. With an overdrive turned on, a recommendation would be to add some phasing with the

RPH-10. By setting the RPS-10 for a chorus-like effect, you can try using Pat Metheny's favorite sound or the sound often favored by Michael Landau and Buzzy Feiten for arpeggios. If this is what you want, the overdrive and RPH-10 should be turned off. The TU-12 adds a helpful touch for monitoring the amount of pitch shift and for tuning.

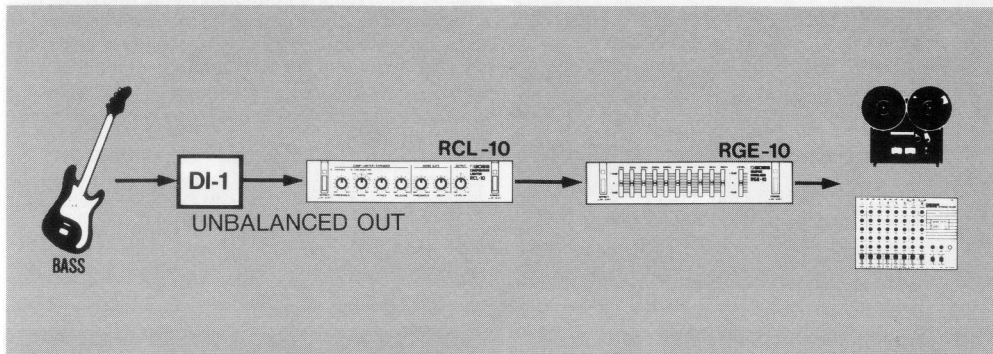
Guitar (for Heavy Metal)



Here you can check out some effects that do more than just add a lot of distortion—for instance, a variety of tonal effects for heavy metal guitar that give it a special touch. An ultra-heavy metal sound is achieved by boosting the low band (100Hz) and mid-range (800Hz—1kHz). If a more metallic-sounding effect is needed, boosting the lows (100Hz) and highs (5kHz), will meet your require-

ments. Switch the RBF-10 on during important sections of the music. The resulting flanging will give the sound added dynamics and an impressive sense of originality. This sound can be perfected if a short delay (30—40ms) from the RDD-10 is added for an increased sense of depth, helping to draw the audience into your musical performances.

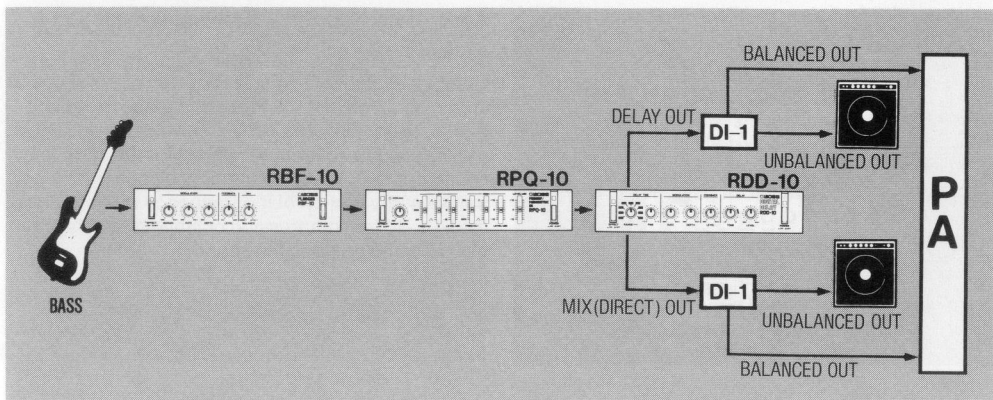
Bass (for Recording)



Some up-to-the-minute recipes for great bass performances. Current trends in music require superior sound quality not just in the lows, but also for the mid to high bands, as is so evident in the “chopper” style. The direct box now becomes indispensable to prevent sound quality in the highs from deteriorating. It’s most important in “chopper” playing where the sound tends to become unbalanced between different tones so compres-

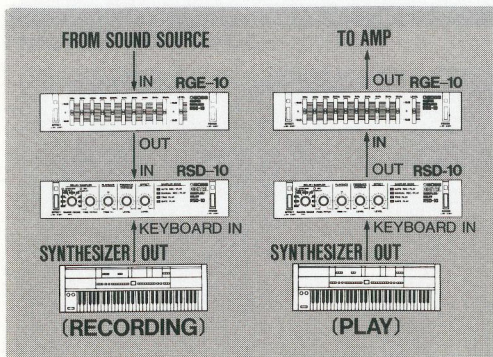
sion/limiting must be used to even out the sound and to prevent distortion at the same time. For heavy metal bass playing, use an equalizer for cuts in the mids and boost the lows and highs. Fusion “chopper” playing demands a different sound which needs boosts for the mid and high bands, emphasizing each note’s attack and producing sound with a lot of “punch.”

Bass (for Live Performances)



In this section we’ll discuss the effects which ensure a wide, open-sounding bass sound. For “chopper” solos, the **RBF-10** is strongly recommended. Flanging’s characteristic trebly tonal variations let the bass stand out prominently from all the backing. Next we’ve got the **RPQ-10** for adding modulation to the sound as well as emphasizing

attacks or for performing much more radical sound-shaping. Adding a short delay (20—30ms) with the **RDD-10** will expand the scale of the sound, making it sound larger. For increased depth, the **RDD-10** set for a chorus-like effect will work wonders.

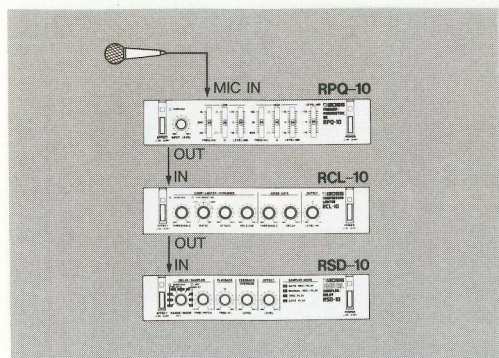
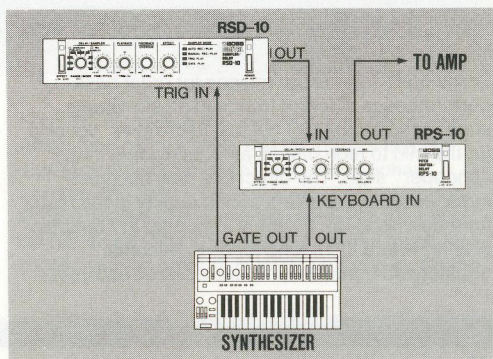


Doubling the RSD-10's sampling time to 4 seconds.

Combine the RSD-10 with an equalizer (RPQ-10 or RGE-10), and cut the frequency range above 4kHz when recording the sampled sound. During playback, cut the frequency range above 4kHz again. In this simple manner, the octave range of the RSD-10 is now dramatically expanded from 2 to 3 octaves, while the sampling time is doubled from the original 2 seconds to 4.

Play scales with the sampling time kept at a constant setting.

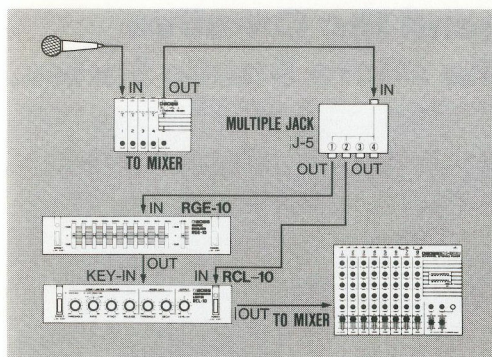
Another good example of the RSD-10's flexibility is to combine it with the RPS-10 Pitch Shifter. Set the RSD-10's sampling time at its MAX position. The RPS-10 should of course be in the Pitch Shift mode. Now use the RSD-10 as a recorder and add scales with the RPS-10. You've got a super high-tech sound even a top-level sampling keyboard can't produce!



Achieve a higher S/N ratio when sampling with a microphone.

Combining the RSD-10 and RPQ-10 will allow you to create sampled sounds through the use of a microphone. In addition, the RPQ-10's equalizing function can be used to advantage not just for the sampled sound but also for increasing S/N by cutting the unnecessary portion of the frequency range. Adding the RCL-10 for compression or limiting effects puts the crowning touch to the sound.

MORE EXCITING SOUNDS

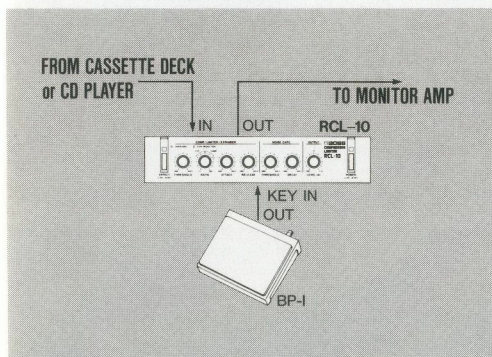
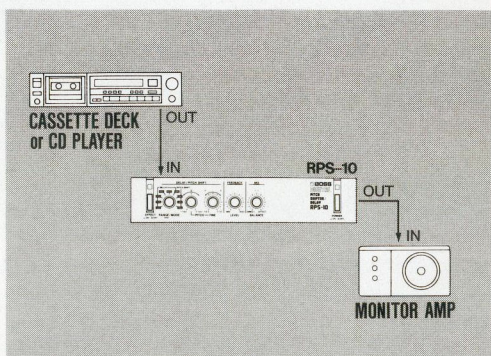


Making vocal recordings sharper and clearer.

When recording vocals, “sss” sounds tend to create a problem. An effective solution is to combine the RCL-10 and RGE-10 (or RPQ-10) to perform as a “de-esser.” Add a little boost around 8kHz with the equalizer and use the RCL-10 as a limiter. You’ll be surprised at the professional-level quality recordings you achieve by suppressing the troublesome “sss” sounds at a constant level.

Simplifying tuning when playing along with recorded music.

It’s quite common to encounter pitch that’s slightly deviated when you practice an instrument or even voice with recorded music. The RPS-10 is the solution. It’s especially convenient with acoustic piano or sax, both of which do not permit altering pitch. You can even transpose special keys like D^b into simple-to-play C, maintaining the tempo at the same level.

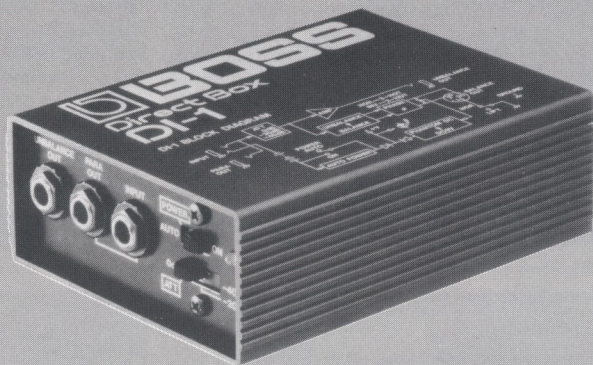


Adding accents to audio signals by hitting a pad.

Now it’s easy to add accents to music whenever you want, just by hitting a pad. When you connect the BP-1 to the RCL-10 (in the expander mode), dynamics can be varied depending on the intensity by which the pad is hit. By using the RCL-10’s noise-gating function, sound will be produced only when the pad is hit, creating a “scratchy” effect.

System integration makes much more exciting sound creations possible—it’s what the Micro Studio Series is best at.

BOSS Products that Expand the Creative Power and Potential of the Micro Studio Series.

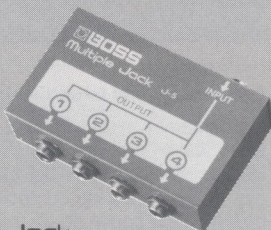


The DI-1 converts the outputs of instruments into line-level signals (low-impedance balanced XLR connectors) for mixer inputs to enable high-quality direct recording.

DI-1 Direct Box

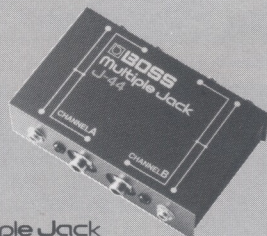


The J-5 provides a single input with 4 outputs for extra convenience when turning a number of Micro Studio Series units on/off with a single footswitch.



J-5 Multiple Jack

The J-44 provides an interface between phone jacks and RCA pin jacks or mini-phone jacks. It provides an effective means of connecting stereo audio equipment and instruments.



J-44 Multiple Jack

*Roland

The DP-2 is the ideal means for initiating the sampled sound of the RSD-10 by footswitch control, and for patch shifting on a synthesizer.



DP-2 PEDAL SWITCH

*Roland



Perfect for the Micro Studio Series, the FS-1 provides foot-operated remote control of the effect on/off.

FS-1 FOOT SWITCH



A convenient means of turning 2 effect units on/off by remote control.

FS-2 FOOT SWITCH



8 CHANNEL STEREO MIXER **BX-800**

Condensing superior mixing functions equalling those of larger 8-channel mixers into a compact body, the BX-800 is ready to meet a diversity of applications from multi-track recording to PA and AV work.



4 CHANNEL MIXER **BX-400**

Even with its small, light weight design for extra convenience, the BX-400 is a serious performer with excellent sound quality. The 3-step input gain selector lets you input a variety of sound sources to the BX-400.



6 CHANNEL STEREO MIXER **BX-600**

As evidenced by the effects send/return loop, the BX-600 incorporates several sophisticated mixing functions. A built-in Input Gain control allows the BX-600 to serve as a sub-mixer.



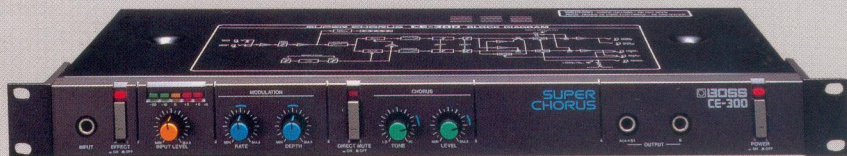
DR-110 Dr. Rhythm GRAPHIC

The DR-110's memory can store up to 32 different rhythm patterns, letting the user program 2 complete songs, each up to 128 measures in length. LCD for displaying rhythm pattern.



KM-04 Micro Mixer

An ultra-compact mixer which fits the palm of your hand, the KM-04 provides 4 input channels and 1 output. A peak indicator is provided to help set optimum level settings.



CE-300 SUPER CHORUS

A new-generation CE-300, this unit offers 2 independent chorus circuits for creating a wider, fuller-sounding dimension effect in the stereo mode. Even in the monaural mode, it will produce those world-famous multiplex deep-sounding chorus effects.

MICRO STUDIO SERIES

1/2 rack-sized dimensions combine with recording studio-quality sound to blaze new trails in the world of effects. Look for upcoming additions to the expanding Micro Studio Series lineup.



RDD-10 DIGITAL DELAY



RSD-10 DIGITAL SAMPLER/DELAY



RPS-10 DIGITAL PITCH SHIFTER/DELAY



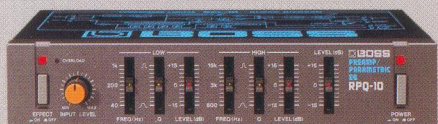
RBF-10 FLANGER



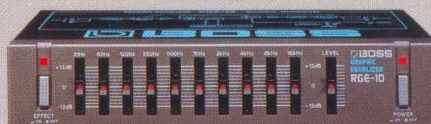
RPH-10 PHASER



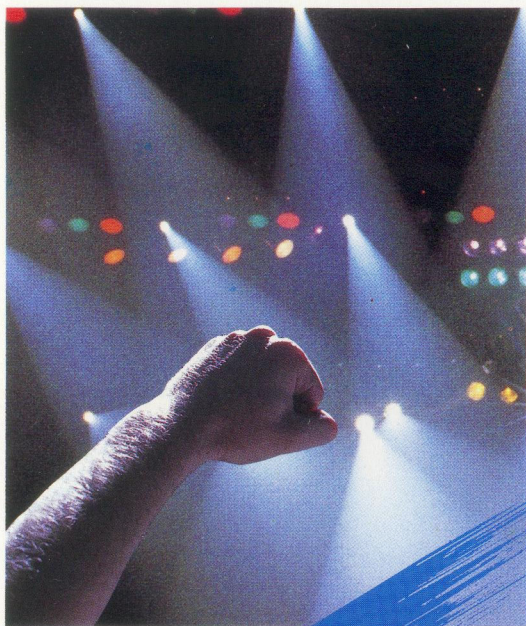
RCL-10 COMPRESSOR/LIMITER



RPQ-10 PREAMP PARAMETRIC EQ



RGE-10 GRAPHIC EQUALIZER



**with BOSS
YOU ROCK
the WORLD**

NEW SCENE Vol.1

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